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Edited by Kerry O'Brien, Steve Gorenberg and Jon Chappell
Music Engraving by W.R. Music
Production Manager: Daniel Rosenbaum
Art Direction: Kerstin Fairbend
Director of Music: Mark Phillips

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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

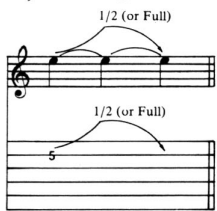
BEND: Strike the note and bend up ½ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



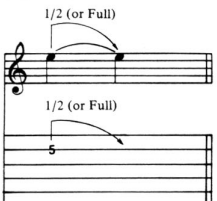
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



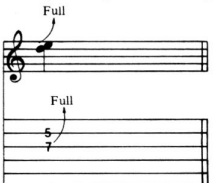
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



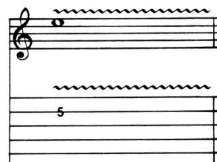
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



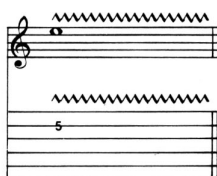
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



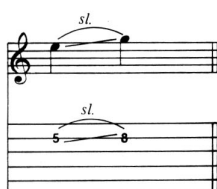
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



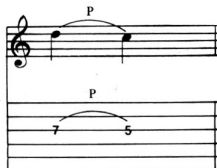
SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



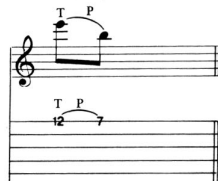
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note up to the pitch of the higher. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



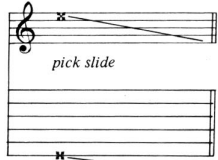
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



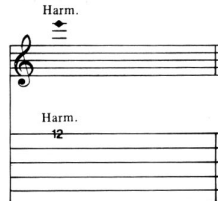
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



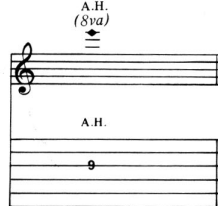
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



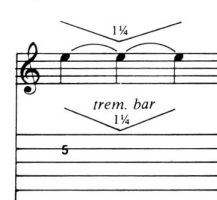
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



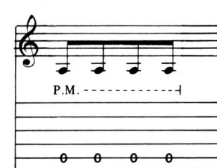
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



ENTER SANDMAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Moderately ♩ = 123

E5
o x x x x
1

A5
x o x x
11

F#5
x x x x x
13

N.C.
Gtr. I Riff A-----
(Acous.)

Intro

w/Riff A (8 times)
Gtr. II

*w/wah

*o = open (bass)
+ = closed (treble)

Gtr. IV E5
Gtr. I (Gtr. I out) mf
Gtr. III (0) 7 5 6 5 7 2 0

P.M.----- P.M.----- sl.

P.M.--- P.M.----- A5 E5

F#5 **G5 F#5 N.C.** **Half time feel** **Pre-chorus**

ah. }
yeah. }

Sleep with one_ eye o - pen, grip - ping your pil -

Rhy. Fill 1 **Rhy. Fig. 2**

P.M. **P.M.**

(5) 0 4 0 4 5 4 2 2 (2) 4 2 3 2 4 2

(end half time feel) **Chorus** **F#5** **B5** **F#5** **B5** **F#5** **B5** **E5**

low tight. Ex - it: light. En - ter: night.

(end Rhy. Fig. 2) **Rhy. Fig. 3**

P.M. *sl.*

(2) 4 2 3 2 14 *sl.* 2 4 4 3 2 4 (4) 4 3 2 4 (2) 4 3 2 2 0

Gtr. IV substitute Rhy. Fill 2 **Gtr. IV subst. Rhy. Fill 3** *To Coda* **G5** **F#5** **G5 F#5 E5**

Take my hand. We're off to nev - er - nev - er land.

(end Rhy. Fig. 3) **Gtr. III** **Gtrs. III & IV**

P.M. *sl.*

(2) 4 4 3 2 2 (2) 5 4 0 2 0 4 5 4 2 2 0 *sl.*

Rhy. Fill 2 **Gtr. IV**

P.M.

(2) 5 2 2 4 5

Rhy. Fill 3 **Gtr. IV**

P.M.

(2) 5 2 5 2 2

8va----- N.C. G5 w/Rhy. Fill 1 F#5 G5 F#5 N.C.

Half time feel
w/Rhy. Fig. 2

w/Rhy. Fig. 3
F#5 B5 F#5 B5 F#5

(end half time feel)

B5 E5 F#5 B5 E5

8va-----

trem. bar *grad. release

*Gradually release bend and articulate
w/trem. bar simultaneously.

8va-----

Gtrs. III&IV

loco

vib. w/bar

Gtr. I

⑥ open E

mp

vib. w/bar (wah off) trem. bar

4 (4) 0 2 (2)

w/Riff A (7 times)
N.C.

(Spoken:) Now I lay me down to sleep. Pray the Lord my soul to keep.
(Child:) Now I lay me down to sleep.

Fdbk. (15ma) (Gtr. II out)

Fdbk.

(2) 0

Fdbk. pitch: D

If I die before I wake, If I die before I pray wake,
Pray the Lord my soul to keep.

w/Rhy. Fill 4

the Lord my soul to take. pray the Lord my soul to take.

Rhy. Fill 4

Gtr. I

Gtr. III

mf

(0) 7 5 6 5 7 2

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)
N.C.

Hush, lit - tle ba - by. Don't_ say a word._ And nev - er mind that noise you heard._

Gtr. IV
w/Rhy. Fig. 2 (Gtr. III only)

It's just the beasts un - der_ your bed._ in you clos - et, in _ your head._

Chorus
w/Rhy. Fig. 3 (1st 5 bars only)

Ex - it: light._ En - ter: night._

Gtrs. III & IV
F#5 B5 E5
⑥ open E
w/Rhy. Fig. 3
P.M. - - J

Grain _ of sand._ Ex - it: light._

Gtr. IV substitute Rhy. Fill 2
B5 E5
Gtr. IV substitute Rhy. Fill 3
F#5 B5 E5

En - ter: night._ Take _ my hand._ We're

Gtr. IV
E5
(cont. in notation)

off to nev - er - nev - er land. _ Yeah. Ha ha ha ha ha ha. Oo!_

Gtr. III
P.M. - - - - - 4 sl. P.M.

5 3 0 2 0 4 2 3 5 2 (2) 2 0 (2) 2 7 6 5 0 0 2

N.C. E5 N.C. E5 N.C. E5

Yeah, _ yeah! _____

Gtrs. III & IV

P.M.

(2) 2 7 6 5 0 2

sl.

N.C. E5 N.C. G5 Gtr. I

Yo, _ woh!

Gtr. I

P.M.

(2) 2 7 6 5 0 2 (2) 2 7 6 5 0 3 (5) 0 4 0 4 5 4 2 0

sl.

w/Riff A (till end) N.C. F5 N.C. F5 N.C. F5 N.C. F5

P.M.

P.M.----4

P.M.----4

P.M.----4

P.M.----4

(2) 0 7 6 5 0 0 3 0 0 7 6 5 0 0 3

sl.

N.C. F5 N.C. F5 N.C. F5

Play 4 times 5th time w/Fill 3

Repeat and fade

P.M.----4

P.M.----4

P.M.----4

P.M.----4

0 0 7 6 0 0 0 3 0 0 7 6 0 0 0 0 0

sl.

Fill 3

Gtr. II

mp

(wah off)

H P

H P

H P

H P

8 7 8 7 7 7 9 7 7 9 (9) (9)

SAD BUT TRUE

Words and Music by
James Hetfield and Lars Ulrich

Tune down one whole step:

⑥ = D ③ = F
 ⑤ = G ② = A
 ④ = C ① = D



Moderately slow ♩ = 86

Intro

A5 Gtr. I Bb5 A5 N.C. (Bb5)

f P.M. - - - - - 4

sl. H P H P H P H P H P H P H P H P H P H *sl.*

T
A
B

2 2 2 2 3 3 2 7 6 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5

0 0 0 0 1 1 0

sl. H P H P H P H P H P H P H P H P H P H *sl.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written on a treble clef staff with a key signature of one sharp (F#). The bass line is written on a bass clef staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first measure of the melody is marked '1.' and 'E5'. The second measure is marked 'N.C.' and 'P'. The third measure is marked '2.' and 'E5'. The fourth measure is marked 'N.C.' and 'P'. The fifth measure is marked 'P.M.-----4'. The sixth measure is marked 'P.M.-----4'. The seventh measure is marked '(5)'. The eighth measure is marked 'P'. The score is for a single melodic line and a single bass line.

Full

E5

N.C.

E5

N.C. (cont. in slashes)

Full

(5) (5)

2 2 2 5 1 3

0 0 0 P P 0

1st, 2nd, 3rd Verses

Rhy. Fig. 1 ^{⑥open}E D5 ^{⑥open}E Bb5 ^{⑥open}E (end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times) ^{⑥open}D5 ^{⑥open}E

1. Hey, I'm your life. I'm the one who takes you there... Hey, I'm your life.
 2. You, you're my mask. You're my cov - er, my shel - ter. You, you're my mask.
 3. Hate, I'm your hate. I'm your hate when you want love. Pay, pay the price.

3rd time substitute Rhy. Fill 1 ^{Bb5} ^{⑥open}E D5 ^{⑥open}E Bb5 ^{⑥open}E

I'm the one who cares. They, they be - tray. I'm your on - ly true friend now.
 You're the one who's blamed. Do, do my work. Do my dirt - y work, scape - goat.
 Pay, for noth - ing's fair. Hey, I'm your life. I'm the one who took you there.

D5 ^{⑥open}E Bb5 ^{⑥open}E

They, they'll be - tray. I'm for - ev - er there.
 Do, do my deeds, for you're the one who's shamed.
 Hey, I'm your life. And I no long - er care.

Chorus N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream, make you real. I'm your eyes, when you must steal. I'm your pain, when you can't

Rhy. Fig. 2

P.M. P.M. P.M. P.M.

3 3 0 3 2 3 3 0 7 7 7 7 7 7 8 8 5 7 5 5 5 5

To Coda

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

feel. Sad but true. I'm your dream, mind a-stray. I'm your eyes, when you're a -

(end Rhy. Fig. 2)

3 P.M. P.M. P.M. P.M.

5 5 5 5 5 5 3 3 3 3 0 0 3 3 0 3 2 3 3 0 7 7 7 7

Rhy. Fill 1

^{⑥open}E Bb5 ^{⑥open}E Bb5 ^{⑥open}E Bb5

P.M. P.M. P.M.

B♭5 G5 A5 G5 C5 3 N.C. F5 N.C.

way. I'm your pain— while you re - pay. You know it's sad but true.

P.M. P.M.

E5 N.C. E5 N.C. 1. E5 N.C.

Sad but true.

P.M. P P P

E5 N.C. E5 N.C. E5 N.C.

P.M. P.M. P.M.

2. E5 N.C.

true.

P.M. H P

w/Rhy. Fig. 2 (2 times)
N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream. I'm your eyes. I'm your pain.

Full Full *sl.* (Gtr. II out)

Full Full (15) *sl.*

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

I'm your dream. I'm your eyes. I'm your pain.

(I'm your dream. I'm your eyes.

Bb5 G5 A5 G5 C5 N.C. F5 N.C.

I'm your pain.) You know it's sad but true.

Gtr. II

pick slide sl. don't pick

sl. sl.

[illegible]

E5 Full Full Full N.C. (Gtr. II out) *D.S. al Coda*

Full Full Full Full *sl.* *P.M.-----* *P* *P* *Full*

Coda w/Rhy. Fig. 2

F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your truth, tell-ing lies. I'm your rea - son, al - i - bis. I'm in - side, o - pen your eyes.

C5 N.C. F5 N.C. E5 N.C. E5 N.C. E5 N.C.

I'm you. Sad but true.

Gtr. I *P.M.-----* *P* *P* *P*

E5 N.C. E5

P.M.----- *P* *w/fdbk,-----*

HOLIER THAN THOU

Words and Music by
James Hetfield and Lars Ulrich

Moderately fast Rock ♩ = 166



w/Rhy. Fig. 1 (10 times)

E5
Gtr. III

E5
Intro Gtrs.
I & II

Rhy. Fig. 1

Play 4 times

First system of musical notation for the guitar. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation features a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings such as *f* (forte) and *sl.* (sustained). A pedal point marking "P.M." is indicated. A bracket labeled "w/talk box" spans a section of the melody. The bass staff shows a simple bass line with notes corresponding to the treble staff.

Second system of musical notation for the guitar. It continues the melody from the first system, featuring similar eighth and sixteenth note patterns. The *sl.* marking is used again. The bass staff continues with its simple bass line.

w/Rhy. Fig. 1 (9 times)

E5

Third system of musical notation for the guitar. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation features a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings such as *sl.* (sustained). A pedal point marking "P.M." is indicated. A bracket labeled "w/talk box" spans a section of the melody. The bass staff shows a simple bass line with notes corresponding to the treble staff.

Fourth system of musical notation for the guitar. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation features a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings such as *sl.* (sustained). A pedal point marking "P.M." is indicated. A bracket labeled "w/talk box" spans a section of the melody. The bass staff shows a simple bass line with notes corresponding to the treble staff.

Fill 1 (Gtr. III)

Diagram for Fill 1 (Gtr. III). It shows a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation features a series of eighth and sixteenth notes, with some notes beamed together. There are dynamic markings such as *sl.* (sustained). A pedal point marking "P.M." is indicated. A bracket labeled "w/talk box" spans a section of the melody. The bass staff shows a simple bass line with notes corresponding to the treble staff.

N.C. E5 N.C. E5 N.C.

H P.M.-----

H P.M.-----

H P.M.-----

H P.M.-----

H P.M.-----

E5 N.C. E5 Rhy. Fill 1 N.C. E5

P.M. P.M.-----

P.M. P.M.-----

P.M. P.M.-----

P.M. P.M.-----

P.M. P.M.-----

N.C. G5 1st Verse N.C. E5

No more! The crap rolls out your mouth a - gain.

(end Rhy. Fill 1) Rhy. Fig. 2

P.M.-----

P.M.-----

N.C. G5 N.C. E5

Have - n't changed, your brain_ is still gel - a - tin. Lit - tle whis - pers cir - cle a - round_ your head.

P.M.-----

P.M.-----

N.C. E5 N.C. E5 N.C. E5

Ho-li-er than_ thou, you are_

H P.M.----- H P.M.----- P.M. H P.M.----- H P.M.-----

(2/0) H 3 3 0 (2/0) H 3 3 0 (2/0) H 3 3 0 (2/0) H 3 3 0

w/Rhy. Fig. 1 (3 times) To Coda w/Rhy. Fill 1 N.C. E5

You_ know_ not_

2nd Verse w/Rhy. Fig. 2 N.C. G5 N.C. E5

Be - fore you judge_ me take a look at you. Can't you find some -

N.C. G5 N.C. E5

thing bet-ter_ to do? Point the fin - ger, slow_ to un - der - stand_ Ar-ro - gance and ig -

N.C. E5 w/Rhy. Fill 2

nor - ance go_ hand in hand_

Gtr. III Full (w/wah) grad. bend trem. pick Full

7 (7) (7) (7) (7) 7 (7) 5

N.C. G5 N.C. E5

It's not who you are, it's who_ you know. Oth - ers lives are the ba -

sl. sl.

(5) 5 7 (7) (7) 12 12 14 12 14 (14)

N.C. G5 N.C. E5

sis of your own. Burn your brid - es and build them back with wealth.

Fdbk. Full Full P

(14) 12 (12) (12) 14 14 (4) 12 14

N.C. D.S. al Coda E5

Judge not, lest ye be judged your - self.

P H (Gtr. III out) sl.

(14) (14) 12 14 (14) 12 14 12 14 13 12 10 (12) 12 sl.

P H

Coda N.C. E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II) (cont. in slashes) P.M. P.M.

(2) (2) 0 1 3 0 1 2 (2) 5 5 (5) 4 3 2 (2) 0 0 0 3 (3) 2 1 0

Interlude Gtrs. I & II Gtr. III

P.M. P.M. P.M. P.M. ⑤1fr. open Bb A ⑥3fr. G E5 P.M. P.M.

H H H

5 7 7 5 7 8 7 (7) 5 7 7 8 7 5 7 (7) 5 7 5 7 8 7

⑤1fr. open ⑥3fr. B \flat A G E5 P.M. P.M. H P.M. P.M. H P.M. P.M. H ⑤1fr. open ⑥3fr. B \flat A G F5

⑥3fr. ⑤open G A E5 Gtr. IV Gtr. III P.M. H P.M. H P.M. H P.M. H

⑥2fr. F \sharp G5 ⑥4fr. G \sharp (cont. in notation) E5

*Gtr. V

(Gtrs. III & IV out)

*Gtr. IV indicated to right of slashes in TAB. *w/Wah

Guitar solo N.C. 1/2 Full G5 N.C. A5 B \flat 5 N.C. Full P Full P Full P G5

grad. bend 1/2 Full

Full P Full P Full P

Gtrs. I & II P.M. P.M. P.M. sl.

sl.

26

N.C.
8va-----

E5

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations: *H* (harmonic), *P* (pizzicato), *Full* (full), and *sl.* (slide). Fingering numbers (1-5) are indicated below the notes. A 3-measure rest is present. The system concludes with a 5-measure rest.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations: *P.M.* (pizzicato muted), *H* (harmonic), and *P.M.* (pizzicato muted). Fingering numbers (1-5) are indicated below the notes. The system concludes with a 5-measure rest.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations: *sl.* (slide), *sl.* (slide), *sl.* (slide), and *sl.* (slide). Fingering numbers (1-5) are indicated below the notes. The system concludes with a 5-measure rest.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations: *P.M.* (pizzicato muted), *P.M.* (pizzicato muted), and *P.M.* (pizzicato muted). Fingering numbers (1-5) are indicated below the notes. The system concludes with a 5-measure rest.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations: *N.C.* (no chord), *Gtr. I* (guitar I), *E5* (E5), and *N.C.* (no chord). Fingering numbers (1-5) are indicated below the notes. The system concludes with a 5-measure rest.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various articulations: *Gtrs. I & II* (guitars I & II), *E5* (E5), *N.C.* (no chord), *Gtrs. I, II & III* (guitars I, II & III), and *E5* (E5). Fingering numbers (1-5) are indicated below the notes. The system concludes with a 5-measure rest.

N.C. E5 N.C. E5

Ho - li - er than_ thou,_____ you are.---

H P.M.----- P.M. H P.M.----- P.M. H P.M.-----

(2/2) 0 1 3 0 1 3 0 0 1 3 0 1 3 2 (2/2) 0 1 3 0 1 3 2 (2/2) 0 1 3 0 1 3 2 (2/2) 0 1 3 0 1 3 2

N.C. E5 N.C. E5 N.C. E5

Ho - li - er than_ thou,_____ you are..

H P.M.----- P.M. H P.M.----- P.M. H P.M.----- P.M. H P.M.-----

(2/2) 0 1 3 0 1 3 0 2 (2/2) 0 1 3 0 1 3 0 2 (2/2) 0 1 3 0 1 3 0 2 (2/2) 0 1 3 0 1 3 0 2 (2/2) 0 1 3 0 1 3 0 2

N.C. E5

You_ know_____ not.---

P.M.----- P.M.-----

(2/2) 0 0 0 0 0 0 0 0 2 (2/2) 0 0 0 0 0 0 0 0 2 (2/2) 0 0 0 0 0 0 0 0 2 (2/2) 0 1 3 0 1 3 2

N.C. G5 N.C. E5

Woh,_____ not!

P.M.-----

(2/2) 0 1 3 0 1 3 5 (5/5) 0 1 3 0 1 3 5 (5/5) 0 1 3 0 1 3 5 (5/5) 0 1 3 0 1 3 5

THE UNFORGIVEN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Slowly ♩ = 69

N.C. Amsus2 Am Amsus2 Gtr. II (elec.) H Am

clean tone H

Gtr. I (acous.)

mf
let ring
w/fingers

Amsus2 Am Amsus2 Am Amsus2 Am

H H H

(2) 2 4 4 5 5 2 (2) 2 4 4 5 5 4 2 (2) 2 4 4 5 5 2

0 2 0 2 1 1 2 1 2 0 2 0 2 0 2 1 2 1 2 0 2 0 2 1 2 1 2 0 2 0 2 1 2 1 2

Amsus2 C H G E5 Amsus2 C H

H H sl. H H H

(2) 2 4 4 5 4 5 5 5 4 5 4 2 2 2 4 2 2 4 4 5 3 5 5

Rhy. Fig. 1

H H

0 1 1 1 0 0 0 2 2 2 2 2 4 2 0 2 0 1 0 1 0

2 2 0 1 1 1 0 0 0 2 2 2 2 2 4 2 0 2 0 1 0 1 0

0 2 3 2 2 0 2 2 2 2 2 4 2 0 2 0 1 0 1 0

G E Amsus2 (Gtr. II out) Am
 sl. H
 dim.
 (end Rhy. Fig. 1) Rhy. Fig. 2
 H
 (Gtr. I out)

Rhy. Fig. 3 (Gtr. III)

1st, 2nd Verses

A5 C5 E5

⑧open E D5

⑧open A A5

w/Rhy. Fig. 3 & Riff A (both 2 times)

C5 E5 ⑧open E D5

1. New blood_ joins this earth, and quick-ly he's sub-dued. Through con-stant pain_ dis - grace,_ the young-

2. See additional lyrics

Riff A (Gtr. IV)

H

f

H

7 5 4 4 5 5 8 8 7 7 5 5 7

A5 ⑤open A A5 C5 E5 ⑥open E D5 A5 ⑤open A A5

— boy— learns their rules.— With time, the child— draws in— this whip-ping boy— done wrong. De -

(Gtr. III) C5 E5 ⑥open E D5 (cont. in notation) A5 N.C.

prived of all— his— thoughts, the young— man— strug-gles— on and on. He's known,— oo, a

(Gtr. IV) H (Gtr. IV out) Rhy. Fig. 4 Gtr. III

P.M.-4 P.M.-4 P.M.-4 P.M.-4

7 5 4 4 5 5 8 7 7 5 5 0 0 0 0 0 2 0 0 0 0 0

C5 G5 N.C. C5 G5 E5

vow un-to his own— that nev-er from— this day— his will they'll take a - way.—

(end Rhy. Fig. 4)

P.M.-4 P.M.-4 P.M.-4 P.M.-4 (cont. in slashes)

5 3 0 5 5 0 0 0 0 0 2 0 0 0 0 0 5 3 0 5 2 0

Chorus
w/Rhy. Fig. 1 (2 times)

⑧ Gtr. A5 III (Gtr. III out) G E5 Amsus2 C

What I've felt,— what I've known— nev-er shined— through in what I've— shown. Nev-er be.— Nev-er see.—

Gtr. II mf sl. H

2 4 5 5 5 5 4 5 4 2 2 2 4 5 5 5

*Sing cue notes 2nd and 3rd times.

*Harmony vocal tacet 3rd time.

*2nd time 1st bar only.

H

[illegible]

C5 E5
 A.H. (8va) A.H. (8va)
 E D5
 w/Rhy. Fill 1
 A5 8va
 w/Rhy. Fig. 3
 C5 E5
 ⑥open E D5
 sl.
 H
 Full Full Full Full Full Full
 grad. bend
 1 1/4 1 1/2
 sl.
 H
 A.H. A.H.
 7 5 7 7 9 7 9 7 9 8 10 10 10 10 (10) 10 10 20 20 20 20 17 20 20
 A.H. pitch: E E

8va-1½

A5

⑤ open A A5 (Gtr. III)

C5 E5

⑥ open E D5

P

Full

loco

sl. sl.

P

sl. sl.

6 6 6

2/4 4/4

1½

P

Full

sl. sl.

P

sl. sl.

sl.

17 9 10 8 7 7 9 9 7 5 7 5 4 5 4 2 14 13 13 14 14

sl.

Rhy. Fill 1

Gtr. III

P.M.

7 7 7 2 2

5 5 5 0 0 0

w/Rhy. Fig. 4
 N.C.

The score consists of a treble clef staff and a bass staff. The treble staff contains a melodic line with eighth notes and rests, marked with 'Full' and 'G5'. The bass staff contains a rhythmic pattern of eighth notes, marked with 'Full' and 'G5'. The piece ends with a double bar line.

[illegible]

E5

Gtr. E5
III ◊

D.S. al Coda $\frac{8}{7}$

The image shows a musical score for guitar, measures 17 and 18. Measure 17 is in 2/4 time and contains a whole rest. Measure 18 is in 4/4 time and contains a whole rest. Above measure 18 is the instruction "Gtr. E5" and "III ◊". Above measure 19 is the instruction "D.S. al Coda" and a Coda symbol. The score continues with two staves of music. The first staff has a treble clef and a 2/4 time signature. It contains a whole rest in measure 17 and a half note in measure 18. The second staff has a treble clef and a 2/4 time signature. It contains a whole rest in measure 17 and a half note in measure 18. The notes in measure 18 of both staves are tied together. Above measure 18 of the second staff is the instruction "P". Above measure 19 of the second staff is the instruction "(Gtr. IV out)".

The image shows a musical score for the song "Coda" by The Beatles. The score is written for guitar and voice. The guitar part is in the key of C major and 4/4 time. It begins with a Coda chord (F#4, C#5, G#5) and includes a solo section. The vocal part includes the lyrics "en..." and "Woh...". The score is divided into two systems, each with a guitar staff and a vocal staff.

System 1:

- Guitar Staff:** Starts with a Coda chord (F#4, C#5, G#5). The first measure contains a quarter note G4 (labeled "Am"). The second measure contains a quarter note A4 (labeled "C"). The third measure contains a quarter note B4 (labeled "C"). The fourth measure contains a quarter note C5 (labeled "C").
- Vocal Staff:** The first measure contains a quarter note G4 (labeled "en..."). The second measure contains a quarter note A4 (labeled "Woh..."). The third measure contains a quarter note B4 (labeled "Woh..."). The fourth measure contains a quarter note C5 (labeled "Woh...").

System 2:

- Guitar Staff:** The first measure contains a quarter note G4 (labeled "Am"). The second measure contains a quarter note A4 (labeled "C"). The third measure contains a quarter note B4 (labeled "C"). The fourth measure contains a quarter note C5 (labeled "C").
- Vocal Staff:** The first measure contains a quarter note G4 (labeled "en..."). The second measure contains a quarter note A4 (labeled "Woh..."). The third measure contains a quarter note B4 (labeled "Woh..."). The fourth measure contains a quarter note C5 (labeled "Woh...").

[illegible]

*Gtr. IV indicated to left of slash.

Outro
1st time w/Fill 1

Rhy. Am Fig. 6 C G E (end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times) & Riff B Am C

Nev - er free. — Nev - er me. — So I dub thee un - for - giv - en. —

*Gtr. II

*1st time enter on beat 2.

G E Am C G E

— You la - beled me. — I'll la - bel you. — So I dub thee un - for - giv -

w/Riff B Am C G E Repeat and fade

en. —

Fill 1
Gtr. IV

Gtr. III

Riff B

Gtr. IV

Gtr. III

both gtrs. vib.

Additional Lyrics

2. They dedicate their lives to running all of his.
He tries to please them all, this bitter man he is.
Throughout his life the same, he's battled constantly.
This fight he cannot win. A tired man they see no longer cares.
The old man then prepares to die regretfully.
That old man here is me. (To Chorus)

Words and Music by
James Hetfield and Lars Ulrich

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James Hetfield and Lars Ulrich

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N.C. Rhy. Fig. 2 E5 N.C. A5 A#5 B5 C5 (end Rhy. Fig. 2)

P.M.-----4 H P.M. P.M. P.M. H

5 6 7 8 7 6 7 (8) 7 5 5 7 8 9 7 7 8 7 (8) 7 5 6 9 10 8

H sl.

N.C. Half time feel E5 F5

P.M.-----4 P.M.---4

5 6 7 8 2 2 2 (2) 3 3 (3)

0 0 sl.

Em F5

(Whispered:) And the road be - comes_ my bride. 1. And the road be - comes_ my bride. (cont. in slashes)

P.M.-----4 P.M.---4

0 2 2 0 (0) 3 3 (8) 3 10 sl.

1st, 2nd Verses E5 Bb5

I have stripped of all_ but pride, so in her I do_ con -

2. See additional lyrics A5 Bb5

fide, and she keeps me sat - is - fied. Gives me all I need.

P.M.---4 P.M.---4

Rhy. E5 Fig. 3 Bb5

And with dust in throat I crave, on - ly knowl - edge will_ I save.

Gtr. IV (clean elec.)

let ring- let ring-

0 0 3 3 1 3 3

0 2 1 3 3

G5

To the game you stay a slave.

Bb5

let ring-----

3 3

3 1

(end half time feel)
(end Rhy. Fig. 3)
(cont. in notation) N.C.

Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,

Rhy. Fill 1
(Gtr. IV out) (Gtrs. II & III)

P.M.-----4 H

3 3

1 3

1 1 2 3

5 6 7 8 7 8 7

E5 N.C. A5 A#5 B5 C5

yeah! Oh.

(end Rhy. Fill 1)

P.M. sl. P.M. H

7 5 5 7 8 9 7 7 8 7 (9) 7 8 9 10 8

0 0 sl. 0 0 H 5 6 7 8

Pre-chorus
F5

N.C. E5

But I'll take my time an - y - where, free to

Rhy. Fig. 4

P.M.-----4 P.M.-----4 H P.M.-----4

3 3 3 3 2 3 2 (9) 2 2 2 2

1 1 1 1 1 H 0 0 0 0

N.C. Bb5 N.C.

speak my mind an - y - where... { And I'll re - de - fine an - y - where...
 { And I'll nev - er mind an - y - where... }
 (end Rhy. Fig. 4)
 (cont. in slashes)

P.M.-----4 H P.M.----4 P.M.-----4 H

Half time feel
 Chorus
 A5 G5

An - y - where I roam, where I lay my head is home, yeah!

w/Rhy. Fig. 1
 E5 N.C. E5 N.C. A5 A#5 B5 C5

To Coda
 10fr.
 D (end half time feel)

N.C. Half time feel E5 F5 D.S. al Coda

(Whispered:) And the earth be - comes my throne. 2. And the earth be - comes my throne.

P.M.-----4 P.M.-4 sl.

Interlude
 E5
 Gtr. III
 Coda III
 Gtr. II

P.M. P.M. P.M. P.M. sl.

E5 both gtrs.----- N.C. Gtr. II
P.M. Gtr. III

E5 both gtrs.----- N.C. Gtr. II
*P.M.----- Gtr. III

*P.M. refers to both gtrs.

Pre-chorus
w/Rhy. Fig. 4
F5

But I'll take my time an - y - where. I'm free to

Half time feel
Chorus
A5

speaking my mind. And I'll take my find an - y - where. An - y - where I roam, -

G5 (end half time feel)

where I lay my head is home, - that's where.

Guitar solo
w/Rhy. Fig. 1 (2 times)

Gtr. V

(w/wah)

12 12 (12) 9 10 9 10 11 9 12 9 9 12 9 9 10 9 10 9 10 9 10

A5 A#5 B5 C5 E5 N.C.

Full Full Full

1/2 1/2

12 12 9 9 9 (9) 15 15

6 6 6 6

*T P *T P P P T P T P P P T P T P P P T P T P P P

17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12

*Tap w/edge of pick.

8va----- E5 1 loco N.C.

T P T P P P T P T P P P T P T P P P T P T P P P T P T P P P

6 6 6 6

17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12

15 (15) 13 12 15 12 15 (15) 13 12 15 12 17 15 (15) 12 12

A5 A#5 B5 C5 Full (Gtrs. II & III) D5 Full

Half time feel
w/Rhy. Fig. 3
E5

Full Full Bb5 8va-----

G5 8va----- Bb5 sl. loco 3 vib. w/bar

w/Rhy. Fill 1
N.C.

(end half time feel) 8va----- trem. picking----- 1 vib. w/bar

E5 N.C. A5 A#5 B5 C5

Full Full Full Full don't pick Full Full Full Full

(Gtrs. D5 II & III) Ⓢ19fr. B Pre-chorus w/Rhy. Fig. 4 F5 N.C.

But I'll take my time an - y - where...

8va- P sl. H P P P H P (Gtr. V out)

19 16 16 13 13 13 16 13 12 12 13 12 15 15 13 13 13 15 13 (13) (13) (13)

E5 N.C. Bb5 N.C.

I'm free to speak my mind an - y - where... And I'll re - de - fine an - y - where.

Half time feel
Chorus
A5 G5

An - y - where I roam, where I lay my head is home.

C5 B5 Bb5(type 2) Ⓢopen 3fr. 2fr. E G F# P.M. J

Carved up - on my stone, my bod - y lie, but still I roam, yeah, yeah.

Outro
w/Rhy. Fig. 1
E5 N.C. w/Bkgd. voc. Fig. 1 E5 N.C. A5 A#5 B5 C5 w/Rhy. Fig. 2 (till fade) N.C.

Wher - ev - er I may roam.

w/Bkgd. voc. Fig. 1
E5 N.C. A5 A#5 B5 C5

Wher - ev - er I may roam,

Bkgd. voc. Fig. 1

Wher - ev - er I may roam.

DON'T TREAD ON ME

Words and Music by
James Hetfield and Lars Ulrich

All gtrs. tune
down 1/2 step:

⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb



Moderate Rock ♩ = 104

Rhy. Fig. 1

Intro

Gtr. I E5

f P.M. J

P.M. J

P.M. J

P.M. J

Gtr. II

Gtr. III

f P.M. J

sl.

sl.

sl.

9 9 9 2 2 2 9 11 12 7

2 2 2 2 2 2 2 5 0

B5

D5

F5

P.M. J

P.M. J

P.M. J

P.M. J

P.M. J

sl.

sl.

sl.

9 9 9 9 9 9 9 11 13 9 12 12 12 11 12 5 10 10 10 10 10 10

2 2 2 2 2 2 2 4 6 7 5 5 5 5 4 5 5 3 3 3 3 3 3

E5

P.M. J

sl.

w/Rhy. Fig. 1 (3 times)

E5

let ring

9 9 9 (9) (2)

2 2 2 2 2

Gtr. II

Rhy. Fig. 2

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

P.M. J

P.M. J

P.M. J

P.M. J

P.M. J

P.M. J

P.M. J

P.M. J

(end Rhy. Fig. 2)

E5 Bb5 F5 E5 F5 G5 F5

P.M. J

sl.

w/Rhy. Fig. 2 (2 times - Gtrs. I & II)

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 G5 F5

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

Don't tread on me.

Riff A (Gtr. III)

(w/slide)

E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5

Say, don't tread on me.

(end Riff A)

1st, 2nd Verse

Rhy. Fig. 3

E5 P.M.-J> P.M. P.M.-J> F5 P.M. F#5 P.M.-J> G5 P.M.

1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her, -

2. See additional lyrics

(end Rhy. Fig. 3)

G#5 P.M.-J> A5 Bb5 B5 D5 B 7fr. w/Rhy. Fig. 2 E5 F5

rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,

F#5 G5 G#5 A5 Bb5 B5 D5 B E5 Bb5 F5 E5 Bb5 F5

nev - er sur - ren - ders, show - ing the fangs of rage.

E5 Bb5 F5 E5 F5 G5 F5 P.M. E5 B5 E5 G5 E5 A5 E5 Bb5 p E A E G p E

Say, don't tread on me.

Chorus w/Fill 2 Rhy. Fig. 4 E5 P.M. 2fr. 3fr. F# G A5 w/Fill 3 D5 P.M.

So be it, threat-en no more. To se - cure peace is

(end Rhy. Fig. 4) G5 G#5 A5 Bb5 w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2 E5 2fr. 3fr. F# G A5

to pre - pare for war. So be it, set - tle the score.

D5 G5 E5 G5 E5 G5 E5 P.M. P.M. P.M.

Touch me a - gain for the words that you will hear ev - er - more. Hey!

1. w/Rhy. Fig. 2 & Riff A E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

Don't tread on me.

2. E5 Bb5 F5 E5 F5 G5 F5 G5 Bb5 G5 F5

Fine

Don't tread on me!

Fill 1

Fill 2

Fill 3

THROUGH THE NEVER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Fast Rock ♩ = 188

Intro
N.C.
Gtr. I *Play 12 times*

E5 C5 3fr. A5 G5 3fr. Bb5 6fr. F#5

f P.M.---- P.M.----- P.M. > > P.M.---- P.M.----- P.M.

T
A
B

0 2 4 2 0 2 4 2 2 0 0 5 3 0 2 4 2 0 2 3 2

G5 N.C.

P.M.---- P.M.----- P.M.----- P.M.----- P.M.---- P.M.----- P.M.

0 2 4 2 0 2 3 2 0 2 4 2 0 2 3 0 2 4 2 0 2 3 2

1. (end Rhy. Fig. 1) E5 G5 E5 2. Gtr. A5 Bb5 A5 G5 F5 E5 D5 F5

P.M.---- P.M.----- P.M. > > P.M.-----

0 2 4 2 0 2 3 2 2 0 0 5 3 2 2 0 0 2 3 2 0 3 3 2 0 3

Half time feel
1st, 2nd Verses
E5 N.C.(E5) A5 Bb5 N.C.

1. All that is, was and will be.____
2. See additional lyrics

Gtrs. I & II

P.M.----- slight P.M.-----

2 2 2 3 2 0 3 2 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0

(E5) A5 Bb5 N.C.

U - ni - verse, much too big to see.

P.M. slight P.M.

P 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 3 2 0 3 2 0 2

(E5)

Time and space nev - er end - ing. Dis - turb - ing thoughts, ques - tions pend - ing.

P

P.M.

3 2

P

Musical score for the song "Lim-i-ta-tion of hu-man un-der-stand-ing." The score is written for guitar and includes a vocal line. The key signature is one sharp (F#). The guitar part features a melodic line in the upper register and a bass line in the lower register. The vocal line is written in a standard staff. The lyrics are: "Lim-i-ta-tion of hu-man un-der-stand-ing." and "Too quick to___". The score includes a repeat sign and a double bar line. The guitar part is marked with "P.M." (Palm Mute) and "N.C." (Natural Chord). The vocal line is marked with "A5", "Bb5", and "E5".

(G5) (end half time feel) (F#5)

crit - i - size. Ob - li - ga - tion. to sur - vive. We hun - ger to

P.M.

54

⑥ open E P.M.----- J

5/

E5 P.M.----- J

(cont. in notation)

slack

slack

(16) (0) (0) (0)

Gtr. I

3

w/Rhy. Fig. 4 (Gtrs. I & II)
E5 G5 N.C.

Play 7 times

H P sl.

(0) (0) 5 7 5 6 H P sl.

Rhy. Fig. 4 (Gtr. II)

3

P.M.---- J P.M.---- J

H P sl.

2 0 0 0 5 3 0 0 6 5 5 7 5 6 H P sl.

Bridge
w/Rhy. Fig. 4 (8 times)
E5 G5 N.C.

E5 G5 N.C.

On through the nev - er. We must go

E5 G5 N.C.

on through the nev - er, out to the

E5 G5 N.C.

edge of for - ev - er. We must go

E5 G5 N.C.

on through the nev - er. Then nev - er

Gtr. E5 II (end half time feel)

comes.

Gtr. I

P.M.---4 P.M.-----4 P.M.

w/Rhy. Fig. 2 N.C.

w/Fill 1

Twist - ing, turn - ing through the nev - er.

Half time feel Chorus w/Rhy. Fig. 3 E5 F#5

All that is, ev - er, ev - er was will be ev - er twist-ing, turn-ing.

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 F5 F#5 F5 F#5

Who we are, ask for - ev - er. Twist-ing, turn-ing through the nev - er.

Gtrs. I & II

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

(end half time feel) G5 N.C.

Nev - er!

P.M.---4 P.M.-----4 P.M.

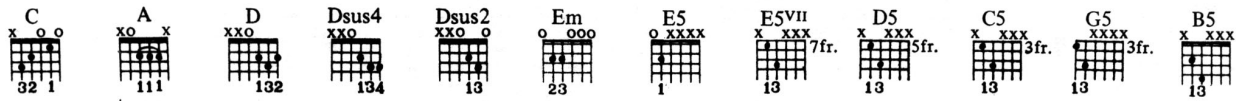
Additional Lyrics

- In the dark, see past our eyes.
Pursuit of truth, no matter where it lies.
Gazing up to the breeze of the heavens.
On a quest, meaning, reason.
Come to be, how it begun.
All alone in the family of the sun.
Curiosity teasing everyone.
On our home, third stone from the sun. Yeah.

Twisting, turning through the never. (To Chorus)

NOTHING ELSE MATTERS

Words and Music by
James Hetfield and Lars Ulrich



Slowly $\text{♩} = 46$

Em

Intro Gtr. I

mpo
let ring (throughout)
(clean tone)

Em D C G B7 Em Rhy. Fig. 1-----

Gtr. II

let ring- - - - *sim.*

(clean tone)

Harm. $\frac{1}{2}$

*Vol. knob swell.

1st Verse

Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat - ter how far. _____ Could - n't be much more. from the heart. _____

Rhy. Fig. 2 (Gtr. I)

Em D G B7 Em N.C.

For - ev - er trust - ing who we are. _____ And noth - ing else. mat - ters. _____

(end Rhy. Fig. 2) Rhy. Fig. 2A-----

2nd Verse
w/Rhy. Fig. 2
Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

Nev - er o - pened my - self this way. Life is ours, we live it our way.

Rhy. Fig. 3 (Gtr. III)

Rhy. Fig. 3A (Gtr. IV)
*w/distortion

8	10	12	8	(8)	10	12	13
9	11	12	9	(9)	11	12	12

*Distortion applies to both gtrs.

Em D Dsus4 Cadd2 G B7 Em w/Rhy. Fig. 2A

All - these words I don't just say. And noth - ing else mat - ters.

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

12	10	12	8	8	7	9	(9)
12	11	12	9	9		(9)	(9)

3rd Verse
w/Rhy. Fig. 2
Em

D Dsus4 Cadd2 N.C. Em D Cadd2

Trust I seek and I find in - you. Ev - 'ry day for us some - thing new.

Rhy. Fig. 4 (Gtr. II)

(clean tone)

sl. sl. sl. sl.

5	5	7	7	5	4	7	7	5	5	5	7	7	5	4	0	0
7	7	9	9	7	5				7	7	9	9	7	5		

sl. sl. sl. sl.

Em D Dsus4 Cadd2 G B7 Em Gtrs. I & VI* C A

O - pen mind for a dif - f'rent view. And noth - ing else mat - ters.

(end Rhy. Fig. 4) *Gtr. II

(Gtr. II out)

sl. sl.

5	5	7	7	5	4	0	2	0	2	3	2	2	3	2	5	7	8	7	5	8	7	5
7	7	9	9	7	5		3	2	2	3	2											

sl. sl.

*Synth. arr. for. gtr.

*Gtr. VI is acous.

Rhy. Fig. 5 (Gtrs. I & VI) Chorus

D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what_ they do. Nev - er cared for what_ they

w/Rhy. Fill 1 C A Gtr. VI D w/Rhy. Fig. 1 & Rhy. Fill 1 Em (end Rhy. Fig. 5)

know, oh, but I know.

4th Verse w/Rhy. Fig. 2 Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how_ far. Could-n't be much more_ from the heart.

Em D Dsus4 Cadd2 G B7 Em

For - ev - er trust-ing who we are. And noth-ing else_ mat-ters.

Gtrs. I & IV C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev-er cared for what_ they do. Nev-er cared for what_ they

w/Rhy. Fill 2 C A D w/Rhy. Fig. 1 & Rhy. Fill 3 Em

know, oh, but I know.

Rhy. Fill 1 (Gtr. V*)

7 (7) 5 8 7 8 5

*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)

w/distortion

3 7 5 7 7 (7) 5 7 9

Rhy. Fill 3 (Gtr. V*)

14 12 14 12 15 12 14 15 17

*Synth arr. for gtr.

N.C.(Em)
8va-----

Gtr. II

Gtr. I *let ring*
(clean tone)

Am
loco

sl.

15/12 17/12 17/14 17/12 19/15 17/12 20/17 17/12 12/8 13/5 8 5 5 5 5 5 5

*Gtr. II notated to left of slashes.

1.

C

Dadd2

Em

sl.

12/0 13/1 12/0 0 1 12/14/0 15/3 14/2 0 3 0 12/7 12/7 0 0 0 0 0 0 0

2.

w/Fill 1
Dadd2
Gtr. I

Em

0 3 2 0 3 0 7 0 7 0 0 0 0 0 0 0 0 3 2

5th Verse
w/Rhy. Figs. 2, 3 & 3A
Em

D Dsus4 Cadd2 N.C. Em

I nev - er o - pened my - self this way. _____ Life is ours, we live it

D Cadd2 N.C. Em D Dadd2 Cadd2

our way. _____ All — these words I don't just say. _____

Fill 1 (Gtr. II)

(clean tone)

H H 1/2 Full P

12 12 14 12 14 14 12 12 14 15 14 15 15 14 14 (14) 12 14 12 14 H

G B7 Em w/Rhy. Fig. 2A

And noth - ing else___ mat - ters._____

6th Verse
w/Rhy. Figs. 2 & 4
Em D Dsus4 Cadd2 N.C. Em

Trust I seek and I find in you.____ Ev - 'ry day_ for_ us

D Cadd2 N.C. Em D Dsus4 Cadd2

some - thing new.____ O - pen mind_ for a dif - f'rent view.____

G B7 Em Gtrs. I & VI C A

And_ noth - ing else___ mat - ters._____

Chorus
w/Rhy. Fig. 5 (1st 4 bars only)
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what_ they say.____ Nev - er cared for games_ they

C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A

play.____ Nev - er cared for what_ they do._____

D Dsus4 D Dadd2 D w/Rhy. Fill 2 C A

Nev - er cared for what_ they know,_____

w/Rhy. Fig. 1 & Rhy. Fill 4 Em Gtrs. III P.M. ⑤ 7fr. E ⑥ open E E5

oh, and I know.____ Yeah, yeah._____

Rhy. Fill 4 (Gtr. V*)

5 7 8 5

*Synth. arr. for gtr.

D Cadd2 N.C. Em D Dsus4 Cadd4

from the heart. _____ For - ev - er trust - ing who we are. _____

sl.
steady gliss.
sl.

7 8 7 (7) 7 8 12

G B7 Em

No, noth - ing else _____ mat - ters. _____

(12) (12) (12)

*Let ring till end.

Gtr. I

3 2 2 0 0 0 0 7

3 0 0 0 0 0 0 0

3 2 2 0 0 0 0 0

Gtr. I Em

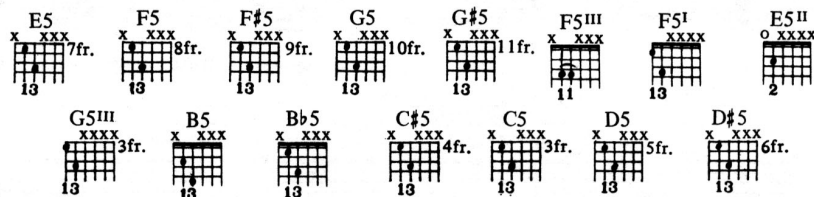
P *H P sl.* *sl.* *Repeat and fade*

7 0 7 0 7 8 7 8 7 5 7 5 3 0 0 0 0 0 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

OF WOLF AND MAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett



Moderate Rock ♩ = 116

Intro

E5 Gtr. I

f

E5 F5 F#5 G5 E5 F5 F#5 G5 Gtr. II

E5 F5 F#5 G5 E5 F5III

⑤ open E

Rhy. Fig. 1 (Gtr. I)-

P.M.----- P.M. P.M.

N.C. F5 E5 N.C. B5 Bb5

Rhy. Fig. 2 (Gtrs. I & II)-

Play 4 times

P.M.----- P.M. P.M. P.M.----- P.M.-----

1st Verse
w/Rhy. Fig. 2 (8 times)

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Off through the new day's_ mist I_ run_ Out from the new day's_ mist I_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

_ have come_ I hunt_ there-fore I am_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Har - vest the land_ Tak - ing of the fall - len_ lamb_

N.C. F5 E5 B5 Bb5 N.C. w/Rhy. Fig. 3 F5 E5 B5 Bb5 N.C.

Rhy. Fig. 3 (Gtrs. I & II)-----

P.M.----- P.M. P.M. P.M. H P P H H sl.

0 0 0 1 0 0 0 1 (3) 5 7 5 7 5 7 5 7 (7) H P P H H sl.

2nd, 3rd Verses
w/Rhy. Fig. 3 (4 times)
N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

2. Off through the new day's_ mist I_ run_ Out from the new day's_ mist I_ have come_.

3. See additional lyrics

F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

We shift,_ puls-ing with the earth_ Com-pa-ny we keep, roam-ing the land while_ you_

E5 F5 F#5 G5 B5 Bb5 Chorus

Gtr. II sleep. Oh. Shape shift_ Nose to the wind_

Gtr. I Gtrs. I & II P.M. P.M. P.M. P.M.

2 2 2 2 4 3 (3) 2 2 3 2 4 3

0 0 0 0 0 1 (1) 0 0 1 0 0 0

E5 F5 E5 C#5 C5 F#5 G5 F#5 C#5 C5

Shape shift_ Feel-ing I've been_ Move swift_ All sens-es clean_

P.M. P.M. P.M. P.M.

(3) 2 2 3 2 6 5 (5) 4 4 5 4 6 5

0 0 1 0 0 0 3 (3) 2 2 3 2 0 0

[illegible]

[illegible]

Figure 3 is a musical score for a piano part. It consists of two systems of notation. The first system is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth notes, with dynamic markings 'Full', 'P' (piano), and '1/2' (half) indicating the volume. Above the staff, chords are indicated: C5, C#5, D5, and D#5. The second system continues the melody on a similar staff, also with dynamic markings and chord indications. The piano part is divided into two systems, each with a staff and a corresponding chord diagram below it.

N.C.

sl.

H P

F5

E5

H P

B5

Bb5

H P

P

(11)

8

9

10

14

12 14 12

14

14

12 14 12

14

14

12 14 12

14

14

sl.

N.C. H P P H P G5 F#5 sl. (Gtr. II tacet)
(w/echo rpts.)

H P P H P sl.

Gtr. I P.M.----4

(3) 5 7 5 7 5 0 5 7 6 7 (7) 5 0 5 5 4 (4)

H P P H H

Interlude
N.C.(E5) F5 E5 N.C.
w/Rhy. Fig. 5A
(Gtr. III - clean elec.)

w/Rhy. Figs. 5 & 5A (5 times)
(E5) F5 E5 N.C.

(end Rhy. Fig. 5A) Gtr. II

mp

Full

Full

*Vol. swell

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

P.M.----4

mf

(E5) F5 E5 N.C.

Full

(E5) F5 E5 N.C.

Full

vib. w/bar

(15) (15) 14 (14) 12

(E5) F5 E5 N.C. (E5) F5 E5 N.C.

(Spoken:) *I feel a change.* *Back to a better day.*

Full P Full sl. P

(12) 15 (15) 15 12 14 12 (12) 7 (7) (7) 5

P

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

(Shape shift.)_ *The hair stands on the back of my neck.* (Shape shift.)_

Gtr. II (Gtr. II tacet)

Gtr. I P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 3 2 2 2 2 4 3 2 2 2 3 2 2 2 2 4 3

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5

Gtr. I

In wildness is the preservation of the world, *so seek the wolf in thyself.*

(cont. in slashes) Gtr. II

Harm. (8va) 6

trem. bar Harm. 6

(w/echo rpts.)

12 12 (12) (12)

*Depress bar before striking note, then gradually return to normal position.

Coda

N.C.(F#5) G5 F#5 N.C.(F#5) G5 F#5 B5 Bb5

(Back to the mean - ing,) back to the mean - ing_____ of wolf_____

P.M.-----4 P.M.-----4 P.M. P.M.

2 2 2 3 2 2 2 2 3 2 0 2 0 1

C#5 C5 C5 C#5 D5 D#5

and man,_____ yeah.

sl.

(3) 6 5 (5) 5 6 7 8

(1) 4 3 (3) 3 4 5 6

sl.

w/Rhy. Fig. 3 (1½ times)

N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5

(Gtrs. I & II) N.C. G5 F#5

Gtr. II E5 F5 F#5 G5

Gtr. I

P.M.---4

H P P H H

(3) 5 7 5 0 5 7 5 7 (7) 5 0 5 5 4 (4) 2 2 2 2

5 7 H P P H H 3 0 3 3 2 0 0 0 0

Additional Lyrics

3. Bright is the moon, high in starlight.
Chill in the air, cold as steel tonight.
We shift. Call of the wild.
Fear in your eyes. It's later than you realized. (To Chorus)

THE GOD THAT FAILED

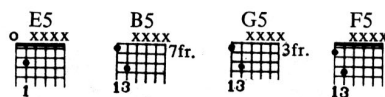
Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Slow Rock ♩ = 76

Intro (Bass & drums) 4

Gtr. I N.C.(Em) *mf* *sl.*

Gtr. II *mf* *sl.*

TAB for Gtr. I: 12-12-9, 12-12-9, (9) 16-16-9, (9) 14-14-7, 2

TAB for Gtr. II: 16-16-9, (9) 12-12-9, 12-12-9, 14-14-7, (7) 10-10-7, 10

Riff A (both gtrs.) *f*

Gtr. II H P (end Riff A) *sl.*

Gtr. I P.M.-4

TAB: 10-10-7, 9-9-7, 10-10-7, 7-10-10-7, 10-10-7, 5-5-7, 10-10-7, 7-2-4-5-4, 7-5-4-2, 5-3

(Both gtrs.) N.C.E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Rhy. Fill 1-4

P.M.-4

TAB: 2-2-2, 3-2-2-2, 3-2-2-5-2-3-2-2-2, 3-2-2-2, 3-2-2-2, 3-2-2-5-2-3-2-2-2, 2-0-0-0, 1-0-0-0

1st, 2nd Verses

2nd time substitute Rhy. Fill 1

F5 E5 F5 E5

F5 E5

G5 E5 F5 E5

F5 E5

F5 E5



1. Pride you took, pride you feel, pride that you felt when you'd kneel. Not the word, not the love,
2. Find your peace, find your say, find the smooth road on your way. Trust you gave a child to save,

Rhy. Fig. 1

(end Rhy. Fig. 1)



F5 E5 G5 E5 E5 F5

F5

G5

N.C. F5



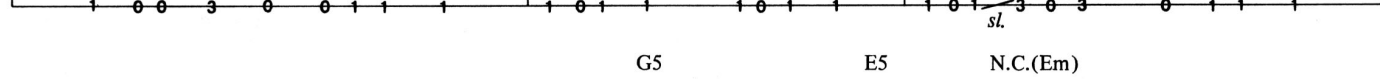
not what you thought from a - bove. left you cold and him in grave. It feeds, (It feeds.) it grows, (It grows.) it clouds all that you will know.



3 2 2 5 2 2 3 3 3

3 3 3 3 3 3

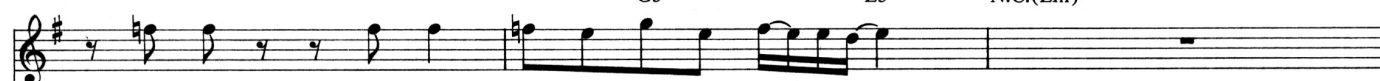
3 3 5 5 3 3 3



G5

E5

N.C.(Em)



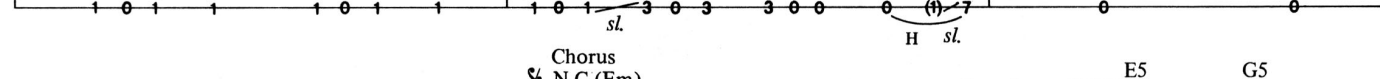
De - ceit, de - ceive, de - cide just what you be - lieve.



3 3 3 3 3 3

3 3 5 5 5 5

2 10 10 7 9 9 7



Chorus

N.C.(Em)



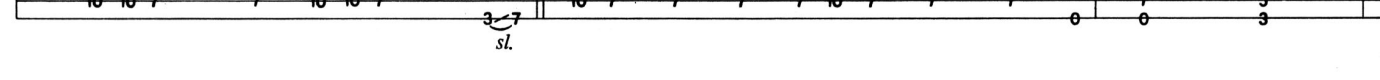
I see faith in your eyes.



10 10 7 9 7 10 10 7 7

10 7 7 7 7 10 7 7

9 9 7 5 3



N.C.(Bm) B5 A5 N.C.(Em)

Nev-er you hear the-dis-cour-ag-ing lies. I hear faith in your cries.

Rhy. Fig. 2

E5 G5 N.C.(Bm) (B) To Coda

Bro-ken is the prom-ise. Be-tray-al. The heal-ing hand held back by the deep-ened nail.

(end Rhy. Fig. 2)

1. G5 w/Riff A N.C.(Em) 3

Fol-low the god that failed.

2. G5 Gtrs. E5 I&II B5 Yeah.

Fol-low the god that failed.

Gtr. III (Gtrs. I & II cont. in slashes)

Guitar solo
w/Riff A (1st 2 bars only)
N.C.(Em)

Full

H P sl.

3

sl.

sl.

G5

sl.

trem. pick

Full

12

14 12 11 12 11

14

H P sl.

sl.

sl.

0 0 0 0 0 0 0 0

5 7 8 10 12 10 8 7

sl.

B5

w/Riff A (1st 2 bars only)
N.C.(Em)

sl.

sl.

sl.

Full P

Full P

Full P

Full

vib. w/bar

0 0 0 0 0 0 0 0

8 7 5 4 5 7 8 10

10 12

12 1 12

12 sl.

12

7 14

12 14 14 (14) 12

14 (14) 12

14 (14) 12

12 14

14

sl.

G5

sl.

B5

A.H. (8va)

8va-

H P

3

H P

3

9 11 12 14 16 14 12 16

7 9 10 12 14 12 10 14

14 15 14

14 15 17

14 15 14

14 15 17

A.H. pitch: F#

sl.

w/Riff A (1st 2 bars only)
N.C.(Em)

8va-

P P

P P

P P

H

P P H P

H

19 19 19 19 19 19 19 19 19 19

19 17 15 19

19 17 15 19

19 17 15

15 17 19 17 15 17 15

17

G5

8va-

B5

P P

P P

P P

P P

P P sl.

P P sl.

P P sl.

P P sl.

P P sl.

P P

(Gtr. III tacet)

19 17 15

19 17 15

19 17 15

19 17 15

19 17 15 14 17

15 14 12 10

14 12 10 9

12 10 9 7

10 9 7

7

8

8

(B) (Gtrs. G5 I&II)

heal - ing hand_ held back by the deep-ened nail_ Fol - low the god_

N.C.(Em) E5

that failed._ (Hey!)

Gtr. I *sl.*

12 12-9 12 12-9 (9) 16 16-9 (9) 9 2
10 10-7 10 10-7 (7) 14 14-7 (7) 7 2
sl. *sl.* *sl.* *sl.*

Gtr. II *sl.*

16 16-9 (9) 12 12-9 12 12-9 9
14 14-7 (7) 10 10-7 10 10-7 7
sl. *sl.* *sl.*

3rd Verse w/Rhy. Fig. 1 (2 times) F5 E5 F5 E5 G5 E5 F5 E5

Pride you took,_ pride you feel,_ pride that you_ felt when you'd kneel._

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5 D.S. al Coda

Trust you gave_ a child to save, left you cold_ and him in_ grave.

Coda G5 N.C.(Em)

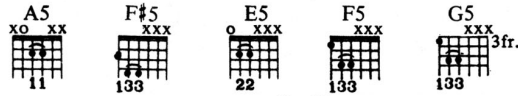
Fol - low the god_ that failed._

5 (5) 12 12-9 10 10-7 7 0 3 0 0 0 0
sl. *sl.* *p* *p* P.M.-----4

MY FRIEND OF MISERY

Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

Moderately ♩ = 120



Intro N.C. (Bass gtr.) 7 Gtrs. I & II Dm/A Rhy. Fig. 1 A5

f

w/Rhy. Fig. 1 (3 times) (Gtr. II)
(end Rhy. Fig. 1) Dm/A Gtr. I A5

Dm/A Am Dm/A

P.M. P.M. P.M.

Am w/Rhy. Fig. 1 Dm/A Rhy. Fig. 2

P.M. P.M. P.M.

*2nd time 1st note is struck, not tied.

w/Rhy. Fig. 1 (1st 3 bars only) Am Dm/A Am

P.M. P.M. P.M. P.M. P.M.

sl.

1st, 2nd Verses
2nd time w/Riff A (3 times)
Dm/A

w/Rhy. Fill 1

Am

1. You just stood there scream - ing, _____ fear - ing
2. See additional lyrics

(end Rhy. Fig. 2) Rhy. Fig. 3

Gtrs. I & II

P.M. sl. P.M. P.M. P.M.

3 2 5 7 (7) 3 5 3 0 3 5 3 0 3 5 2 3 2 0 2

sl.

Dm/A

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most. —

(end Rhy. Fig. 3) Rhy. Fig. 4

P.M. sl. P.M. P.M.

3 2 5 7 7 7 3 5 3 0 3 5 3 0 3 5

sl.

Am

w/Rhy. Fig. 4 (2 times)
Dm/A

— The sound of your own voice — must soothe you, hear - ing

(end Rhy. Fig. 4)

P.M. P.M. sl.

2 3 2 0 2 3 2 5 7 7 7

sl.

Am

on - ly what you wan - na hear _____ and know - ing on - ly what you've heard. _____

Rhy. Fill 1
Gtr. II

P.M.

(2) (2) (2) 3 5 3 0 3

Riff A
Gtr. III

mp

let ring-----4. let ring-----4

2 3 2 2

Dm/A

You, you're smoth-ered in trag-e-dy, — and you're out

Gtr. III (acous.)

mp
let ring

Gtr. A5 II

to save — the world. — (cont. in notation)

(Gtr. III out) Gtr. I

f P.M.-----4 P.M.-----4 *sl.* P.M.-----4 P.M. *sl.*

Chorus
3rd time w/Fill 2

F#5 N.C. E5 A5 B5 F#5 N.C. E5

Mis-er-y. — You in-sist that the weight of the world — should

Rhy. Fig. 5
Gtrs. I & II

f P.M.-----4 P.M. P.M.-----4

Fill 2

Gtr. VI

sl.

16

sl.

A5 A#5 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders. Mis - er - y. There's much more to life than what you see,

(end Rhy. Fig. 5)

P.M. P.M.----4 P.M.

F#5 N.C. E5 A5 A#5 B5 E5 E(b6) E5 E(b6) E5 Dm/A

my friend of mis - er - y.

To Coda 1.

Gtr. II Gtr. I P.M. P.M. P.M. P.M. P.M. P.M.

2.

E5 Dm/A A5

My friend of mis - er - y.

P.M. P.M. P.M.

Dm/A Am

P

P

Interlude
Dm/A

Gtr. I

Am

Dm/A

* *mp* *sim. (next 12 bars)*

5 5 5 7 5 7 5 7 5 5

*Swell w/vol. knob using R.H. pinky.

1st time w/Fill 1
w/Riff B
Dm/A
*Gtr. II

Full

Am

Full

w/Rhy. Fill 2

Gtr. IV

Play 3 times

sl.

P

Full

Gtr. V

sl.

P

Full

H

mf

let ring

*clean tone

H

Full

H

sl.

P

Full

11 10 11

12 10 12

Riff B

Gr. IV

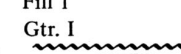
Gr. V

p

The image shows a musical score for a piece titled "Riff B". It consists of three staves. The top staff is for Guitar IV, the middle for Guitar V, and the bottom for Piano. The guitar parts feature a repeating eighth-note pattern. The piano part features a repeating eighth-note pattern. The score is divided into measures by bar lines, with repeat signs (double dots) indicating the end of a phrase. The piano part is marked with a piano (*p*) dynamic.

Fill 1

Gtr. I

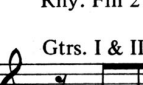


The musical notation for 'Fill 1' is written on a single staff. It begins with a treble clef. The first measure contains a half note on the G line (G4). A slur connects this note to a second measure, which contains a half note on the B line (B4). A wavy line above the staff indicates a vibrato effect. The staff continues with a whole rest in the third measure, followed by a wavy line above the staff.

7	(7)

Rhy. Fill 2

Gtrs. I & II



P.M.

Am
Sva-

Gtr. A5
II

Gtr. I
loco

P

sl.

Full

Full

P.M.---4 P.M.---4 P.M.---4 P.M.

0 3 5 0 3 5 7 0 3 5 5 7 (7)

Sva-

P

sl.

sl.

sl.

sl.

13 13 13 17 19 19 20 20 (20)

F#5 N.C. E5 A5 B5 F#5 N.C. loco E5 A5 A#5 (B5 E5 (cont. in Fill 2)) D.S. al Coda

8va 1 1/4 1 1/4 1 1/4 1 1/4 *1/2 1 1/2 1/2 Full 1/2 Full 1/2 Full 3 1/4 1/4

trem. bar

1 1/4 1 1/4 1 1/4 1 1/4 *1/2 1 1/2 1/2 Full 1/2 Full 1/2 Full 3 1/4 1/4

17 17 17 17 14 17 (17) 16 16 16 18 16 14 16 14 16

*Depress before striking note.

Coda

Outro
w/Rhy. Fig. 5 (4 times)
F#5 N.C. E5 A5 B5

You just stood there scream - ing.

(Gtrs. I & II)

P.M.-----| P.M.

w/wah

Full

Full

3 9 0 0 0 0 2 2 2 2 4 (4) (4)

88

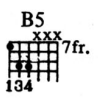
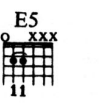
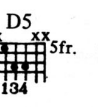
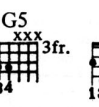
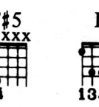
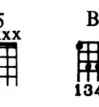
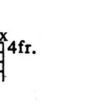
F#5 8va- loco sl H P E5 F5 F#5 1/4 1/2 Full 1/2 Full ⑥open E G5
 3 6 3 3 3 1/4 1/2 Full 1/2 Full
 19 17 19 17 19 19 17 14 14 17 14 16 14 (14) 16 (16) 16 16 16 14 16
 P.M.
 4 4 2 2 2 3 4 4 2 2 5 5 0 3
 w/Rhy. Fig. 5 (1½ times) F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5
 sl. N.C. sl. sl. sl. sl.
 16 16 14 16 13 14 14 14 14 16 16 (16) 16 16 14 16 13 14 14 14 15 16 14
 sl. sl. sl. sl.
 F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5
 8va- Gtrs. I & II
 steady gliss. sl. P.M. - - - 4
 14 14 14 14 14 14 14 14 (14) 14 2 2 3 4 2 2 2 3 4 2 2 (2) 2 0 0 1 2 2 0 (2) 0
 *8va applies to Gtr. VI only.

Additional Lyrics

2. You still stood there screaming,
 No one caring about these words you tell.
 My friend, before your voice is gone,
 One man's fun is another's hell.
 These times are sent to try men's souls.
 But something's wrong with all you see.
 You, you'll take it on all yourself.
 Remember, misery loves company. (To Chorus)

THE STRUGGLE WITHIN



Words and Music by
James Hetfield and Lars Ulrich



B5  **E5**  **D5**  **G5**  **F#5**  **F5**  **Bb5**  **Ab5** 

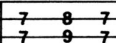
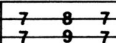
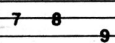
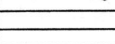
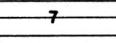
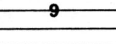


Moderate Rock ♩ = 144


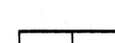
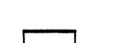


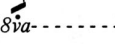
(Drums) **3**



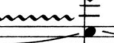
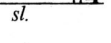
Gtr. I 

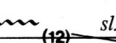

E5  **3rd time w/Fill 1** **D5**  **B5**  *Play 3 times*

Gtr. II *sl.*  **Gtr. III** *f sl.*  *sl.* 



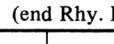
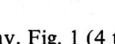



T  **A**  **B**  *sl.*        **Gtr. II notated to left of slashes.*

E5       *8va-* 

Gtr. II    *sl.* 

Fdbk.    *sl.* 

Fast ♩ = 180

Gtr. II **E5**  **Rhy. Fig.**        **(end Rhy. Fig. 1)** **w/Rhy. Fig. 1 (4 times)**

Fill 1

Gtr. IV     

H    

7 8 9 10

1st Verse

E5

Reach-ing out for some-thing you've got-ta feel. You're clutch-ing to what you had thought was re-al.

Gtrs. I & II Rhy. Fig. 2 G5 E5 F#5 G5 E5 F#5 G5 E5

P.M. P.M. P.M. P.M.

Kick-ing at a dead horse pleas-es you. No way of show-in' your

G5 E5 F5 E5 (end Rhy. Fig. 2) Rhy. Fig. 3 F#5 G5 E5 F#5 G5

P.M. P.M. P.M. P.M.

grat-i-tude. S-so man-y things you don't wan-na do.

E5 G5 E5 G5 E5 F5

P.M. P.M. P.M. P.M.

What is it, what have you got to lose?

Rhy. Fig. 4 E5 F#5 G5 E5 F#5 G5 E5 G5

P.M. P.M. P.M. P.M.

(What the hell?) What is it you think you're gon-na find?

E5 G5 E5 G5 E5 G5

P.M. P.M. P.M. P.M.

Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.

(Hyp-o-crite.) Half time feel

G5 F5 G5 F5 (end Rhy. Fig. 5A)

Gtr. I Rhy. Fig. 5A

P.M. P.M. P.M. P.M.

Gtr. II Rhy. Fig. 5B

P.M. P.M. P.M. P.M.

(end Rhy. Fig. 5B)

Chorus
Rhy. Fig. 6

Gtrs. I & II F#5 E5 (end Rhy. Fig. 6) F#5 E5

(Strug - gle with - in.)_ It suits you fine. (Strug - gle with - in.)_ Your ru - in.

F#5 E5 F#5 E5

(Strug - gle with - in.)_ You seal your own cof - fin. (Strug - gle with - in.)_ The strug - gl - ing - with - in.

w/Rhy. Fig. 5B
G5 F5 G5 F5

Gtr. I Rhy. Fig. 5C (end Rhy. Fig. 5C)

P.M. H P.M. H P.M. H P.M. H

sl. sl.

w/Fill 2
E5 Fdbk. (end half time feel)

P.M. rit. Fdbk. Fdbk. pitch: B

w/Rhy. Fig. 1 (2½ times)

a tempo

*Let Fdbk. ring as chord decays.

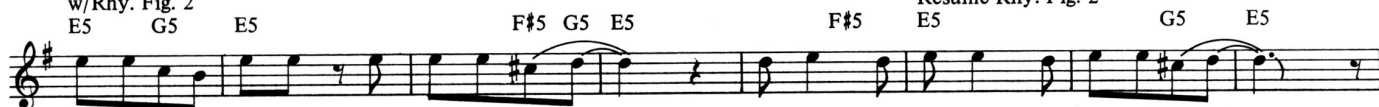
Fill 2
Gtr. II

H rake H sl.

2nd Verse
w/Rhy. Fig. 2

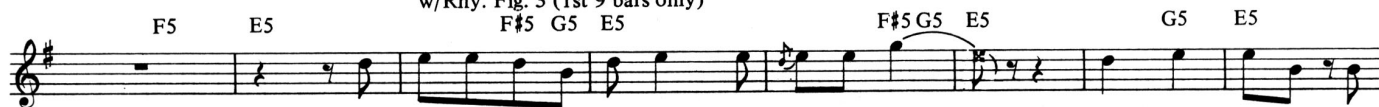
Substitute Rhy. Fill 1

Resume Rhy. Fig. 2



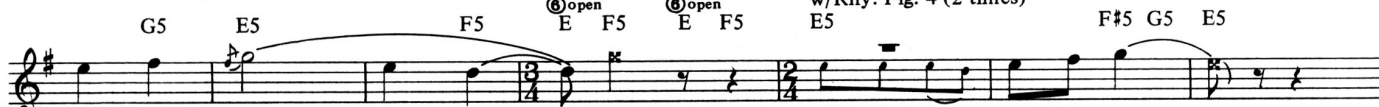
Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

w/Rhy. Fig. 3 (1st 9 bars only)



Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

w/Rhy. Fig. 4 (2 times)



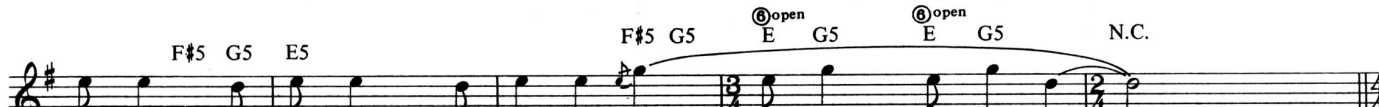
side your hell, ow. (Reach - ing out.) Reach - ing out.

(Reach - ing out.)



Grab - bing for some - thing you've got to feel. Clos - ing in. The

(Clos - ing in.)



pres - sure up - on you is so un - real.

Half time feel

w/Rhy. Figs. 5A & 5B



Chorus

w/Rhy. Fig. 6



(Strug - gle with - in.)

It suits you fine.

(Strug - gle with - in.)

Your ru - in.



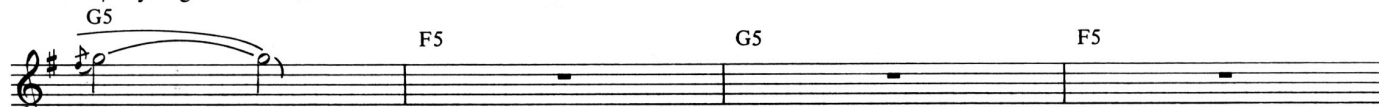
(Strug - gle with - in.)

You seal your own cof - fin.

(Strug - gle with - in.)

S - strug - gl - ing with - in.

w/Rhy. Figs. 5B & 5C

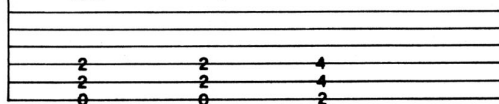


Rhy. Fill 1

Gtrs. I & II



P.M.-----4



[illegible]

95

3rd Verse
w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 G E5 G5

Reach-ing out for some-thing you've got to feel._____ While clutch-ing to what you had thought was real._____

w/Rhy. Fig. 4 (2 times)

E5 F5 E5 F#5 G5 E5 F#5 G5 E5

_____ What the hell?_____ What is it you think you're

G5 E5 F#5 G5 E5 F#5 G5 E5 G5

gon-na find?_____ Hyp-o-crite._____ Bore-dom sets in-to the bor-ing mind._____

Half time feel

w/Rhy. Figs. 5A & 5B

N.C. G5 F5 G5 F5

Chorus
w/Rhy. Fig. 6

F#5 E5 F#5 E5

(Strug-gle with - in.)_ It suits you fine.. (Strug-gle with - in.)_ Your ru - in.

F#5 E5 F#5 E5

(Strug-gle with - in.)_ You seal your own cof - fin._____ (Strug-gle with - in.)_ S-strug-gl - ing_ with - in._

G5 F5 G5 F5

w/Rhy. Fig. 1 (2 times)

Fdbk.
(8va)

(end half time feel)

Gtr. I w/Fill 2 E5

a tempo Fdbk.

*Let Fdbk. ring as chord decays.

Gtrs. I & II

P.M.-----